

**The Department of Music
presents**

**University
Symphony Orchestra**

**Lonnie Klein, Conductor
David Wright, Clarinet**

**Tuesday, October 27, 1992
Neu Chapel
8:00 pm**

**UNIVERSITY
OF
EVANSVILLE**

PROGRAM

- Valse Triste, Opus 44 Jean Sibelius
(1865-1957)
- Concerto No. 2 in Eb, Opus 74 C. M. von Weber
(1786-1826)

Allegro
Romanza
Alla Polacca

David Wright, Clarinet

INTERMISSION

- Tableaux d'une Exposition Modest Moussorgsky
(1839-1881)
Orchestration by Maurice Ravel
(1875-1937)

Promenade
Gnomus
Promenade
Il vecchio castello
Promenade
Tuileries
Bydlo
Promenade
Ballet des poussins dans leurs coques
Samuel Goldenberg und Schmuyle
Limoges
Catacombae
Con mortuis in lingua mortua
La Cabane sur des pattes de poule
La grande porte de Kiev

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

Tonight's concert will conclude at approximately 9:15

Mr. Klein's tuxedo compliments of **Gingiss Formal Wear**-Eastland Mall

Special thanks to Professors William Bootz and Carol Dallinger for
their help in coaching brass and string sectionals.

NOTES

Jean Sibelius: Valse Triste, Opus 44

The Valse Triste vies with "Finlandia" as one of the best known works of Sibelius. A mournful, haunting melody, it has been performed in various arrangements, but when heard in full symphonic panoply, it attains genuine power quite independent of its programmatic intent. This waltz is one of a number of pieces composed in 1903 as incidental music to the play Kuolema by Sibelius' brother-in-law, Arvid Järnefelt. But only Valse Triste is heard today-melancholy and moving as it describes the fevered, hypnotic dancing of a sick mother just before her death.

Carl Maria von Weber: Concerto No. 2 in Eb Major, Opus 74

Weber's second clarinet concerto is one of the classics of the instruments repertoire, and though most clarinetists attempt its performance, few have the technique to really master its considerable difficulties. Like Spohr's first concerto, Mozart's concerto, and the many Karl Stamitz concertos, it was written for a great clarinet virtuoso, in Weber's case, the celebrated clarinetist from Munich-Heinrich Joseph Barmann (1784-1847).

The first movement is a brilliant Allegro, built more or less on the traditional classical lines. Throughout the movement, the solo clarinet part is superbly calculated to show off the capabilities of the soloist and the range and diversity of the instrument. The second movement is called a Romanza. It is in a pastoral 6/8 rhythm, opening with sustained chords in the violas and pizzicato arpeggios in the cellos. The clarinet announces the main theme, and indeed has most of the main melodic material throughout the movement. In the transition from the slow movement to the finale, Weber introduced a striking recitative section. A reminder that he was one of the world's greatest operatic composers.

The finale is a Rondo "Alla Polacca" that is in the rhythm of a Polish dance, a style particularly favored by the composers of the 19th century. The clarinet opens the movement with the main rondo theme, a tune of considerable rhythmic ingenuity. It is interspersed with solo episodes of glittering virtuosity, with the orchestra chiming in rather like a conventional opera chorus. Finally, the orchestra bursts in joyfully with the main tune. The soloist then lets fly with some final breath-taking fireworks, and the orchestra brings the whole work to a close with four bars of effective applause music.

Modest Moussorgsky/Maurice Ravel: "Pictures from an Exhibition"

A perennial of the concert platform, this work leads a double life, for it began (and maintains much of its present career) as a piano suite; the orchestral version is an afterthought-and not Moussorgsky's. It was Maurice Ravel who scored "Pictures" for orchestra, at the suggestion of Serge Koussevitsky, and Ravel's brilliant instrumentation has competed with the original piano version ever since.

Moussorgsky's premise is intriguing: a turn through an art exhibit, each musical number conveying the mood of a different picture. More intriguingly, the situation takes its cue from life as well as art in that the artist was Victor Hartmann, a friend of Moussorgsky's who had died a year before the show of his sketches and watercolors was mounted at the St. Petersburg Architectural Association. Hartmann's pictures inspired ten studies from Moussorgsky, each a little tone poem, somber, comic, grotesque, or imperial, and the whole is bound together by a motto theme, the so-called Promenade.

Promenade. This depicts the composer, amid a crowd of visitors, looking round for the most attractive exhibits. It represents variations on a theme of very outspoken Russian character which are continued in each of the ensuing "Promenades".

Gnomus. A limping dwarf, moving grotesquely.

Il Vecchio Castello. (The Old Castle). An Italian landscape at night with a castle, and a minstrel singing in front of it.

Tuileries. Children with their nurses in the famous Paris park, playing and quarreling.

Bydlo. A lumbering Polish ox-wagon with huge wheels.

Ballet Des Poussins Dans Leurs Coques. ("Ballet of the Chickens in Their Shells.") A drawing from a scene from the ballet "Trilby".

Samuel Goldenberg Et Schmuyle. A dialogue between a rich and a poor Jew.

Limoges. Women arguing in the market of a French town.

Catacombae. This drawing shows Hartmann himself examining the catacombs of Paris by the light of a lantern.

Cum Mortuis in Lingua Mortua. ("Speaking to the dead in a dead language.") Mussorgsky himself gave this description of the piece: "Hartmann's creative spirit leads me towards the skulls; he addresses them and they gradually become illuminated from within".

La Cabane Sur Des Pattes De Poule. (The Hut on Fowls' Legs). Hartmann's picture showed a clock in the shape of the legendary Russian witch Baba Yaga. Mussorgsky in his music added the witch's chase.

La Grande Porte De Kiev. (The Great Gates of Kiev). An architectural design for a gate in Kiev in ancient massive Russian style, surmounted by a helmet-shaped cupola.

DAVID WRIGHT - CLARINETIST

Clarinetist David Wright has been an active soloist and recitalist, with tour performances in South America, England and Scotland. U.S. recitals include performances at the Spoleto Festival, the Dame Myra Hess series in Chicago, the Phillips Collection in Washington, D.C., and numerous colleges and universities. As a concerto soloist, Wright has performed with various orchestras in the Midwest and abroad in Scotland. Recent concerto performances include appearances with the Dallas Wind Symphony, the U.S. Army Band, and the Evansville Philharmonic. He has been a soloist at both the International Clarinet Congress and the Oklahoma Clarinet Symposium, and has performed often in a chamber music setting as well. Wright has been a clarinet soloist-clinician with the Yamaha Corporation of America since 1986.

Wright recently recorded a CD with UE colleague Gregory Davis for Centaur Records, which is internationally distributed by Harmonia Mundi. The CD has received favorable reviews in several journals, including the prestigious American Record Guide. His previously recorded Digital Arts LP was favorably reviewed in Fanfare and other journals. And his 1989 Dallas Wind Symphony concerto performance was recorded in digital cassette format and distributed by the Marks Recording Co.

A student of the noted American clarinetist, Robert Marcellus, Wright holds the DMA from the University of Iowa, where he studied clarinet with Thomas Ayres and literature with Himie Voxman. Before coming to Evansville in 1973, Wright taught at East Carolina University and Concordia College, and was a clarinetist in the U.S. Army Band, Washington, D.C. At UE, Wright is Professor of Music, Director of Bands, and head of the instrumental music area. He has been principal clarinetist of the Evansville Philharmonic since 1974.

LONNIE KLEIN - CONDUCTOR

Lonnie Klein, a native of Kentucky, is presently Assistant Professor of Music at the University of Evansville and music director/conductor of the symphony orchestra. In addition to conducting, he is supervisor of the secondary music education program and teaches instrumental music methods.

Klein received his undergraduate degree in Music Education from Murray State University in Murray, Kentucky (1981). He subsequently taught public school music in the capacity as band director and director of the string program at Daviess County High School in Owensboro, Kentucky (1982-85). Klein received his Masters in conducting and clarinet performance from Michigan State University in East Lansing, Michigan where he studied with clarinetist Elsa Ludwig-Verdehr and conductor Leon Gregorian. Currently Klein is enrolled in the Doctoral program at the University of Illinois, and most recently completed his Doctoral comprehensive examinations and orals for that degree.

Prior to his appointment at the University of Evansville, Klein was on the faculty of Hope College in Holland, Michigan where he was the clarinet instructor and conductor of the Hope College Symphony Orchestra and Wind Ensemble.

Besides conducting, Klein has played professionally in the Paducah Symphony Orchestra as principal clarinetist, in the Owensboro Symphony Orchestra (Kentucky), Jackson Symphony Orchestra as principal clarinetist (Michigan) and is currently a member of the Evansville Philharmonic Symphony Orchestra.

His professional affiliations include membership in the International Clarinet Society, M.E.N.C., I.M.E.A., and The Conductors Guild. Klein currently serves on the Board of Directors of the Indiana Music Educators Association and is editor of the "Orchestral Opinions" column of the *Musicator*. Klein is listed in the publication "Who's Who In America in the Midwest".

Klein is married to Ellen Gerdeman-Klein, who teaches German and World Cultures at UE.

**SYMPHONY ORCHESTRA
PERSONNEL**

VIOLIN I

Jennay Keelin, Concertmaster
Matthew Beauchamp
Colleen Fitzgerald
Steven Burress
Elizabeth Hoorelbek
Leslie Schreck
Malinda Colwell
Jeanine Rice

VIOLIN II

Jennifer Wright, Principal
Kendall Burgess
Timothy Fiedler
Amy Mulesky
Kimberlee Keller
Kimberly Sanders
Kimberly Ridings
Kara Sudheimer
Brenna Halloran
Jessica Rash
Jean Rash
Mary Ames

VIOLA

Stephanie Walker, Principal
Kate Frazier
William Willis
Jennifer Williams
Margaret Whitaker
Deirdre Vance
Michelle Guinn

CELLO

Amber Hardin, Co-Principal
Brenda Elzinga, Co-Principal
Thelma Savage
Betty Hacker
Carl Bergh
Shirley Clark
Angie Burgdorf
Cynthia Willis

BASS

Timothy Mason, Principal
Jeff Emhuff

PICCOLO

Sarah Wenrick

FLUTE

Marcia Fuller, Principal
Karen Blewett

OBOE

Jennifer Statkus, Principal
Heather Bottorff

ENGLISH HORN

Kristin Pehrson

CLARINET

Sarah Ditzer, Principal
Jill Smith

BASS CLARINET

David Long

BASSOON

Eve Parsons, Principal
Heidi Bramlet

ALTO SAXOPHONE

Joey Smith

HORN

Jerry Pollack, Principal
Rindt Jones
Amy Haynes
Lisa Weathers
Sarah Dierdorff

TRUMPET

Craig Otta, Principal
Lance Livingston
Blake Bredemeier

EUPHONIUM

David Doles

TROMBONE

William Bootz, Principal
Brandon Chaney
Aaron Harris

TUBA

Christopher Smith, Principal

PERCUSSION

Suzanne Fassett
Michelle Kallock
Lynne Chenault
Misty Gross

PIANO

Lynne Chenault

HARP

Louise Benton

LIBRARY

Jennifer Williams
Charity Hall